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PIONEER DESIGNERS.

WOMEN WHO LEAD THEIR SEX IN FIELDS OF INDUSTRIAL ART.

Mrs. Candace Wheeler's Movement to Enable Gentlewomen to Help Themselves. What Florence W. Cory and Mrs. Dunlap Hopkins Have Accomplished.

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The movement toward opening new avenues of employment for women has made great progress of late years, and among those who are to be credited with



MRS. CANDACE WHEELER. especially efficient work in this direction are Mrs. Candace Wheeler, Mrs. Florence W. Cory and Mrs. Ellen Dunlap Hopkins.

Nearly twenty years ago Mrs. Candace Wheeler organized a society of decorative art which may be regarded as the well spring of co-operative work among women workers in the United States. Mrs. Wheeler was born at Delhi, N. Y., and was remarkable from her earliest years for her artistic temperament, which was supplemented as time went on by a philanthropic spirit and executive abilities that must find some outward expression.

Although reared in easy circumstances, married early to a prosperous business man, Mrs. Wheeler saw in many instances among her friends the necessity of some movement being made which would enable gentlewomen less fortunate than herself to turn their talents and accomplishments to a practical use. To further their interests and place the fruits of their labor before the public she formed a society that soon had branches in every state, and it is her sympathy and enterprise that her sister of kindred tastes are indebted for the women's exchanges and decorative art societies that afford them either an entire source of livelihood or a means of supplementing a limited income.

About a dozen years ago, encouraged by the success that had attended the initial movement for the benefit of her sex, Mrs. Wheeler formed the Society of Associated Artists, an enterprise conducted on business principles, devoted to interior decoration, tapestries embroidered by a method of her own devising, designing of wall paper and textiles, yet serving a double purpose in making it the medium of feminine workers whereby they could demonstrate their abilities to compete with men in the field of technical design, and afford them also an opportunity of creating a school of art that should possess national characteristics.

Many palatial homes of American plutocrats have been decorated by designs of Mrs. Wheeler, carried out by her corps of forty sister workers, the rich textiles employed woven by American manufacturers, which stamps her as being not only of philanthropic but patriotic tendencies. Mrs. Wheeler is on the sunny side of fifty, sweet voiced, gentle mannered, with a personality combining strength and sweetness in an unusual degree.

In 1880 Florence W. Cory, who may claim the distinction of being the first woman carpet designer in the world, established her school of industrial art that now numbers in regular attendants and correspondence pupils 600 members. The sunny haired, bright faced little woman has been known to manufacturers as the pioneer feminine worker in the capacity of a practical designer for many years. Born in Syracuse and reared in Oswego, she married when she was scarcely out of her teens and became a widow early in her twenties.

The necessity of either returning to the parental roof or formulating some plan of work which would eventually make her self supporting was a question which confronted her, and it was at this period, when contemplating an ugly carpet in the house of a friend, she received the inspiration that has evolved itself into a life work, and she determined to become a designer.

It was then spring, and the doors of Cooper institute, where she expected to receive the necessary tuition, were



FLORENCE W. CORY. closed until the autumn, but the young woman plodded on during the interim by herself, drawing designs, raveling out bits of carpet, puzzling over the intricacies of the weaving, the number of threads involved, the repetition of the colors and various other technicalities. While Mrs. Cory found she profited in

some degree by her studies at the Cooper institute, she also discovered the teachings were not practical, and that designs were of trifling value to the manufacturer, who had to turn them over to an employee of his own to adapt them to the mathematical requirements of machinery.

Therefore to secure tuition and practical experience at once she obtained a situation in a large manufactory, and later established her own school, where sister workers are able to secure knowledge of her vocation shorn of the difficulties which beset her as a pioneer worker in the field of technical design. Designs made by Mrs. Cory and her pupils have been sold to manufacturers in Europe and Japan, and her teaching cover carpet, matting, china, wall paper and textile designing, in all of which branches she has received diplomas and encomiums galore.

Young, beautiful, rich, talented and accomplished, Mrs. Ellen Dunlap Hopkins, in the social realm over which she reigns a queen, has always found time to devote thought, energy and capital to advancing the interests of feminine workers whom fortune has less liberally blessed. Plans formulated long ago matured early last spring, when she called to her aid several men and women of brains and means and asked their cooperation in establishing the School of Applied Design, that is intended to afford opportunities for her sex to secure a practical and technical education in fields of labor in which it had been demonstrated to her they were well fitted to work.

This brilliant woman, hitherto only known in the world of wealth and fashion, has, despite her depreciation of the distinction and approval that have justly been accorded her, achieved now an international reputation, and the school which owes its auspicious opening mainly to her tireless energy is regarded with keen attention by all interested in the progress of women on both sides of the Atlantic. Mrs. Hopkins is the daughter of George Dunlap, the millionaire grain operator of Chicago, and connected on her mother's side with the Adams family of Massachusetts.

Before establishing the institution with which she is identified she inspected the methods of instruction employed in the Ecole des Beaux Arts, l'Academie des Dessins, in Paris, and the Kensington Art school of London, and gleaned from each the features she deemed best calculated to advance the interests and meet the requirements of American students. Mrs. Hopkins has thereto



MRS. DUNLAP HOPKINS. gathered a body of preceptors composed of well known American artists and the designers of the leading manufactories of the United States devoted to textiles, wall paper, stained glass and various other industries, and her perseverance, enterprise and enthusiasm have been warmly encouraged by prominent firms. Mrs. Hopkins is of the Spanish type of beauty so rarely seen in this country, star eyed and raven haired, of Diana-like dignity, height and proportions. She has the graceful ease and poise that betoken the clever woman of travel, a magnetic personality that captivates strangers and welds friendships, with a faculty of adapting herself to people and places that secures immediate social popularity. ADA CRISP MARSH.

WOMAN'S WORLD IN PARAGRAPHS.

Must Women Teach Men How to Vote the Australian Ballot?

With all the intricacies of the Australian ballot system we shall need presently to have young Americans instructed in the public schools how to vote properly, and the teachers will be women. Graduates of Wellesley and Vassar can teach the average voter now. At each of these schools the college girls have studied carefully not only the Australian ballot system, but also the questions of state that occupied political parties during the 1892 campaign. Not only that, but they actually voted in November, these Wellesley and Vassar girls. At Wellesley the election took place in the college chapel, not at the beer saloon on the corner. The young ladies had their inspectors in charge of the polls. Among them were members of the Democratic, Republican and Prohibition parties. At Vassar only the girls who had registered could vote, which they did at the polling places in the corridors under the eyes of the inspectors that had been sworn in.

I like to think of pretty and plucky Lawyer Ella L. Knowles, whom the People's party has elected attorney general of Montana over men candidates in the Republican and Democratic parties. Miss Knowles is a highly educated young woman both in literary and legal lore. She fought so gallant a fight single handed in 1888 and 1889 for the recognition of women lawyers that the territorial legislature of Montana passed the law permitting women to be admitted to the bar. Miss Knowles herself was the first woman admitted under the new law in 1890. She has already a good practice, and now the People's party has elected her attorney general of the state. Girls, let us all go in for the People's party now. ELIZA ARTHUR CONNELL.

MISFIT GOWNS.

A SHOP IN NEW YORK CITY WHERE THEY CAN BE PURCHASED.

How They Fall into the Hands of the Shopkeeper—Dresses Ordered and Not Paid For—Women Who Come Home from Abroad Financially Short.

New York women cannot vote, more's the pity, but it is the sole remaining prerogative that men have a cinch on. Women do not have everything else that came back in the Dark Ages was considered the exclusive privilege of the lords of creation. Here is an instance:

Until recently men had a monopoly of misfit clothing. Not so now, for very lately a person—whether male or female does not appear on the otherwise explicit sign, but manifestly a progressive person who keeps up with the procession—has started a ladies' misfit clothing store. This shop is situated, appropriately enough, in the heart of the Tenderloin precinct. Everything new or bizarre finds its way instinctively to the Tenderloin district. In the window is an alluring blue and gold ball dress, with slippers to match, and a gold bouquet holder, which is, as the clerk tells you, "not absolutely indispensable for a ball costume, but considered tasty and stylish."

The clerk is a small girl with a persuasive smile and a cold in her head. She has the useful knack of overlooking, for which I declined to examine the ball dress she called my attention to a mink muff and box quite good naturedly, and declared that they would make me look very jaunty. All around the walls are hung dresses of every kind and description, while piled on the counters are jackets, ulsters and that species of meal bag known as "wrap."

But these goods are secondhand, and can be bought at any good secondhand shop. It is necessary to carry such a line of goods, since there is a demand for them, but this is merely a side issue. If you scorn to wear the castoff garments of your fellow women and desire something new you can pass behind the portieres which divide the outer shop from the inner one and repose yourself on a plush sofa while the clerk spreads before you garments of every variety, all new and in the latest style.

"How is it you get these dresses?" I ask the clerk. "I thought a woman would undergo any amount of standing and fitting to get a dress right at last." "So they will," she replies, "we do not get dresses because the people who throw them back on the dressmaker's hands are not pleased with the set of the dress. It is because they cannot pay for them. You see, a woman goes to the dressmaker and orders a dress—quite an expensive one. She furnishes nothing whatever. The dressmaker furnishes everything and takes the risk of her paying for it. In some places it is customary to make a deposit, but not everywhere. Well, the dress is finished. Mildly finds that she has not as much money as she had the day she ordered the gown, and so she can't pay for it. She throws it back on the modiste's hands, forfeiting the deposit, if there has been one. Well, the dressmaker has to do the best she can. In order to prevent the gown being a dead loss she sells it to us. And here it is, just as good as if you had ordered it yourself, and much cheaper."

"Then there is another way in which we get dresses. Lots of women buy a quantity of clothes abroad—a great many at a time, because they get them cheap. They find when they get back that they don't want some of them, or they are a little hard up after the expenses of traveling, and they sell them to us."

"Do you buy many things from actresses?" "Oh, no, indeed, hardly any. You see, they always need the clothes they order, and so there is little chance of their throwing them back on the dressmaker's hands."

Then the little clerk begins to haul down the dresses from the hooks. There is one of exquisite lace made over an undershirt of ashes of roses silk. The waist is an elaborate affair with jet butterflies on the shoulders, a jet bodice and a heavy fringe of jet and ribbons to finish the bottom of the waist. The waistband is stamped with the name of a fashionable modiste. You can buy this dress for twenty-five dollars. The jet on the waist alone never cost a penny less than forty dollars.

Here is a smart brown dress of heavy broadcloth made with a severely stylish cut, its only ornamentation being the large buttons which secure it. There is an English look about the dress, and you are not surprised to find inside the name of a well known tailor in Regent street.

Hanging next to it is a confection in dark green velvet and bengaline silk, lightened by judicious touches of a beautiful pink and green brocade. This dress was made in Paris, and was sold to the misfit clothing people for reasons of a pecuniary nature.

You can buy a gown of rough gray and blue cloth trimmed with plain blue for twelve dollars. A gray Bedford cord with smart black broad trimmings comes at fourteen dollars. And so on through the department. You can buy a butterfly gauze dinner dress or a blue flannel yachting suit. You can get a gown for church or a peignoir to say your prayers at home in. And whatever you buy you can do it with the gratifying feeling that no man living can ever look down upon you from the misfit clothing standpoint again.—New York Recorder.

A Dressmaking Club.

Among the many clubs of women having for their aim almost every purpose under the sun, one that is as unique as it has been successful is an amateur dressmaking club. A number of young wives who had become dissatisfied with the high prices and poor work of their dressmakers formed themselves into a club for the purpose of working out the problem of making their own gowns. At first they confined their work to tea gowns and common dresses. At their meetings they gave one another the benefit of their taste and experience. One had a knowledge of fitting; one a good eye for color; another could drape, and still another could trim, and the dresses evolved by their joint efforts were much more tasteful and in every way more satisfactory than if made by any one of them. After a time they made their best dresses in the club, and there grew up a friendly rivalry as to which of them should plan the prettiest dress at the least expense, which rivalry was productive of some astonishingly cheap and pretty frocks.—Chicago News.

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